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tiró el báculo, arrojó la muleta.

sorde, uno que puedo oír.

Villalba, pueblecito a pocas millas de Madrid donde la línea ferrea de Segovia se separa de la de Madrid.

qué atrocidad, qué cosa horrible.

consume, Subjuntivo potential.

todo se lo habla, habla todo el tiempo.

vamos, Presente subjuntivo del verbo ir.

a los pies de Vd., frase que se usa entre señores por respeto.

compofesor, persona que ejerce una profesion al mismo tiempo que otra persona.

honorarios, sueldo, *stipendio*.

No estoy yo en caja, no estoy yo en bueno estado de salud, no estoy yo en vida ordenada.

trucha, mujer muy astuta, "*Zorra*"

Ajá, D. Dolores está riendo.

enhoramala, Expresión que se emplea para denotar disgusto. Significa *maldición*.

He anotado sólo las que más se distinguen entre muchas otras, sin entrar en los acentos, división de sílabas y errores de imprenta de los cuales podemos encontrar un número respetable.

Si tal indiferencia en el uso o interpretación de una lengua es siempre sensible, seguramente lo es mucho más tratándose de una obra como "*Zaragüeta*," tan extensamente leída en las instituciones de enseñanza secundaria y superior de los Estados Unidos.

University of Michigan.

R. H. BONILLA.

Teatro de ensueño. by G. Martínez Sierra. Edited with introduction, notes, exercises and vocabulary, by Aurelio M. Espinosa, Ph.D., Associate Professor of Spanish, Leland Stanford Junior University. World Book Company, Yonkers-on-Hudson, New York, 1917. xvii + 108 pp. \$.52.

The present text furnishes an admirable example of the sort of thing that should be edited for our schools and colleges. Spanish studies may now be said to have lived through their period of probation in our curricula and to have definitely established a place for themselves among the other worthy and recognized members of the family of modern languages. They are not now commonly conducted as a "side-line" by teachers primarily trained in other subjects. Similarly our Spanish texts are emerging from the stage of apprenticeship, during which they were, with a few notable exceptions, chosen and edited by excellent teachers — of French.

The last decade has seen a great change. Almost exactly ten years ago, the present writer was privileged to listen to an address by one of the country's really great Romance scholars, delivered to the assembled Romance teachers of an important middle-western state. In the course of the address, the

speaker ventured upon a prophesy. "I will predict," he said in substance, "that the modern languages, as taught in this section of the country, will, within twenty-five years, range in order of relative importance as follows: Spanish, French, German." To one acquainted with the situation at that time in the central states, this prediction seemed rash indeed. It has not to be sure, been realized, and perhaps it will not be, literally. But certainly there was real vision displayed in the utterance.

The text-books of the past twelve months show a decided trend toward Spanish-American writers and subjects. This is well, for there are arrears in this field to be made up. As in the case of other excellent, forward-looking movements, however, there is always the likelihood that the pendulum may swing too far with its first impetus. It is desirable to preserve a sense of proportion and a just appreciation of literary values.

In the first paragraph of Professor Espinosa's Introduction appears this sentence: "In all its manifestations Spanish literature is rapidly approaching a second golden age." This statement, optimistic and enthusiastic as it appears at first glance, may yet prove to be prophetic. It is probably true that contemporary literature in no other country is producing an output of so high a standard of excellence in the field of pure literature as that displayed in the work of the younger school of writers,—the *Generación de 1898*, in Spain. Recent translations published in this country indicate at least a possibility that the American reading public may presently begin to emerge from the state of absolute ignorance of Spanish culture which has hitherto characterized it, and that a day may soon come when it will no longer be possible to hear from the lips of cultivated persons the question: "But has Spain really a literature?"

Professor Espinosa presents a necessarily brief, but pleasant and suggestive sketch of most of the salient figures of recent Spanish literature, from which one misses the name of Valle-Inclán, whose ideal of beautiful, artistic prose is perhaps more nearly approached by Martínez Sierra than by any other.

Then follows an admirable little appreciation of the author's work as a whole. In this, as the preface seems to hint, the editor may have enjoyed some assistance from Martínez Sierra himself. This may account for the fact that no mention is made of the story,—which may, moreover, be a libel that his works owe something to the collaboration of his gifted wife.

Whether Martínez Sierra be an inspired poet or not (p. XIII) is to some extent a matter of opinion. Clarín has said somewhere that "*hacía prosa cuando escribía en verso y vice versa.*" There can be no two opinions as to the poetic nature of his prose style, as the present plays are sufficient to demonstrate. His ideas are beautiful rather than profound. Sentiment, which he says should dominate in a work of literature, is with him generally somewhat studied.

Graceful and beautiful, the three plays do credit to the taste of the editor. Certain trifling infelicities of detail are noted below:

p. XIII, 4th paragraph, last line, for *true* read *truly*, or omit the comma after *Spanish*.

p. 3, note to l. 7, "In the fields the yellow-gray stubble appears everywhere," is a somewhat weak rendering of *En los campos pardean los rastrojos*. Perhaps the simplest possible translation, "In the fields the stubble shows brown," would do as well.

p. 11, l. 17 and note, for *que* read *qué*.

p. 12, l. 5, for *ahullan* read *aullan*.

p. 12, note to line 8, *llorando a muerto* is more than "weeping mournfully." The expression is evidently a more poetic and figurative equivalent for *locar a muerto*, to toll for the dead.

p. 22, note to l. 16, the expression *la reina que dices* can hardly be said to be archaic, at least in colloquial language. It is still heard daily in the speech of Spaniards of all social classes (for another example see p. 53, l. 16).

p. 27, l. 18, ¿ *Dónde es su reino?* This colloquialism, although, like the preceding, often heard, is, unlike it, grammatically incorrect. The student's attention should be called to the circumstances.

p. 30, note to l. 16, *Que se han secado*; the translation, "Which have withered," is not a happy one applied to brooks. "Which have dried up," would be more natural.

p. 55, note to l. 11 is unnecessary, even slightly misleading; *como a las pastoras*, etc. is connected with *Un rey* (a form of *querer* being understood), not, as the note indicates, with *alguien*. The king who loves a shepherdess is a commonplace of "fairy-stories."

p. 58, note to l. 20. *quiso*; here, as often, the past absolute of *querer* is best translated "tried." The *pudo* of the next line further bears out this translation.

p. 64, note to l. 20, *jugamos* would best be translated "we shall play," the present tense used for the future.

p. 83, s.v. *agosto*, the translation "harvest" is needed for the rendering of p. 32, l. 6.

p. 88, *cuneta* is misplaced.

p. 92, s.v. *felpudo*, the translation "plushy rushes" which would result from applying the vocabulary equivalents to *juncos felpudos* (p. 31, l. 4), is likely to cause a smile in class. "Velvety" would be innocuous.

p. 96, s.v. *linde*. The vocabulary gives the gender of this word as masculine. It is common, but it appears in the text (p. 48, l. 6) as a feminine.

p. 96, s.v. *lino*. The translation "flax" is needed for p. 8, ll. 6 and 14.

p. 100, s.v. *placa*. The equivalent given, that of "star," fits very badly into the sentence, *el cielo, placa de azul esmalte, está bañado en sol* (p. 30, l. 3), which seems to be the only case in which the word occurs. The meaning is "plaque."

p. 102, s. v. *ramo*, the translation "clump" or "bunch" is needed for p. 60, l. 28.

With the exceptions noted the numerous translations given in the notes are for the most part notably happy, and accomplish the very difficult task of giving the spirit, in some cases quite subtle and hard to render, of the original. The editor has usually chosen the simple and natural phrase, e.g., p. 47, note

to 1.26, *el azul caldeado del aire se enfria en gris*, "the deep, warm blue of the sky gradually cools to gray;" p. 61, 1. 15, *y se nos hizo de noche en el campo*, "and night came upon us in the country," etc.

A series of sixteen exercises for translation into Spanish, based upon the text, will doubtless be of service to many teachers.

For classes composed of students mature enough to appreciate the beauty of its poetical prose, this little book will prove one of the most welcome of recent additions to our store of material.

University of Kansas.

ARTHUR L. OWEN.

NOTES AND NEWS

THE NEW YORK STATE MODERN LANGUAGE ASSOCIATION

PROGRAM OF THE TENTH ANNUAL MEETING

November 26-27, 1918, at Albany

President—J. B. E. Jones, DeWitt Clinton High School, New York.

Secretary—Arthur G. Host, Troy High School.

Sessions will begin and topics will be taken up at the times indicated. Prompt attendance is therefore essential.

TUESDAY MORNING, NOVEMBER 26

- 9:30 Minutes, Appointment of Committees.
- 9:40 Reports of President and Secretary.
- 9:45 Report of Committee on Syllabus, Dr. William R. Price.
- 9:50 Report of Committee on Texts, Professor John P. Hoskins, Princeton University.
- 9:55 Report on Journal, Professor A. Busse, Hunter College.
- 10:00 "Class Room French and the War," Professor William Milwitzky, Barringer High School, Newark, N. J., Director of French at Camp Merritt, N. J.
- Discussion led by Dr. James Sullivan, State Historian.
- "The Future of German Instruction in America," Professor Calvin Thomas, Columbia University.
- Discussion led by Dr. Charles F. Wheelock, State Education Department.
- "Handicaps in the Teaching of Spanish—How to Overcome Them," Professor Edith Fahnestock, Vassar College.
- Discussion led by Professor R. H. Keniston, Cornell University.
- General Discussion. Speakers limited to five minutes.
- 12:30 Adjournment for Luncheon.